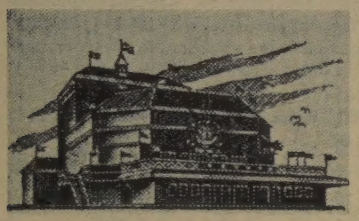
The Shakespeare Newsletter

Vol. VI, No. 3 | *"Knowing I lov'd my books, he furnish'd me . . ."* | May, 1956

Five Plays Scheduled In ASFTA Repertory

Two casts of competent actors have been engaged for the American Shakespeare Festival production of *King John* and *Measure for Measure* to open on June 26 and 27th respectively.

Mildred Dunnock, John Emery, Earle Hyman, and Fritz Weaver will be starred in the history and Nina Foch, Norman Lloyd, Arnold Moss, Hiram Sherman, and Kent Smith in the problem play. John Houseman will direct both plays—*King John* with the assistance of Jack Landau. A third play will be introduced into the repertory on Aug. 3. The Festival Academy is expected to present *Cymbeline* and *The Merry Wives of Windsor* at the conclusion of the regular repertory.



American Shakespeare Theatre

The Festival will run from Tuesday through Sunday with matinees on Saturday and Sunday. Last performance is Sept. 9.

2nd Annual ASFTA Awards

The Board of Trustees of the American Shakespeare Festival Theatre and Academy held its annual Shakespeare Award ceremony on April 22nd at the Shakespeare Festival Theatre at Stratford, Conn. Dr. Whitney Griswold, President of Yale University, made the presentations on behalf of the Trustees to:

Professor Alfred Harbage of Harvard University, in the field of absolute scholarship, for his book *Theatre for Shakespeare,* which deals constructively with the problems of Shakespearean production.

Constance Welch, in education, for instruction in Shakespearean diction at Yale.

Maurice Evans, in television, for his production of *The Taming of the Shrew.*

The Shakespearewrights, in off-Broadway producing, for their *Othello.*

Noah Greenberg, in music, for his *Elizabethan Song Book* and LP recording "An Evening of Elizabethan Verse and Its Music."

Sir Laurence Olivier, in films, for his production of *RIII.*

The Brattle Players, in the field of the legitimate theatre, for their New York City Center *Othello* and *HIV.*

Two Important Bibliographies Coming

A 10,000 item classified bibliography of scholarly Shakespeareana from 1936 to 1955 is being compiled at Pennsylvania State College under the direction of Gordon Ross Smith, backed by funds from the Penn State Council on Research.

The bibliography continues from the Walther Ebisch and Levin L. Schucking *Shakespeare Bibliography* (1931; 1937) which lists about 4,000 items and aspired "not to leave out any title indispensable for scientific Shakespearian study." The William Jaggard *Shakespeare Bibliography* of 1911 presumes to be "A dictionary of every known issue of the writings of our national poet and of recorded opinion thereon in the English Language" and contains "36,000 distinct entries."

Professor Smith will follow the Ebisch & Schucking system of classification for the sake of uniformity. However, certain of its sections on Elizabethan literature and civilization in general will be omitted as outside the scope of the work. Descriptive comments will be few, but multiple entries will enhance the usefulness of the volume.

A three volume annotated bibliography of *Shakespeare and Music* is being pushed to completion by Professor Charles Haywood of Queens College in Flushing, New York.

The inaccesibility and neglect of the names of the composers and arrangers of Shakespearean productions and music in general has prompted the Queens professor to compile his work which already has approximately 20,000 entries. The descriptive and critical bibliography records: 1) All literary and musical studies dealing with Shakespeare's knowledge of music, 2) the incidental music (composer, character of the music, and a detailed description of the content) used in Shakespearean productions from the 17th century to the present in all parts of the world, and all languages, and 3) all musical compositions, vocal and instrumental, solo and ensemble inspired by Shakespeare's plays and poems.

Research grants at the Folger Shakespeare Library and the Huntington Library have facilitated work on the project.

Canadian Festival Offers Varied Program

The Stratford Shakespearean Festival tent has been raised for the last time in preparation for the 4th annual festival which runs for nine weeks from June 18 to August 18 at Stratford, Ontario, Canada.

Henry V and *The Merry Wives of Windsor* (see complete program in the April *SNL*) feature Christopher Plummer, Douglas Evans, Robert Goodier, Eric House, William Hutt, Lloyd Bochner, and Gratien Gelinas. Michael Langham is directing both plays. Decor is by Tanya Moiseiwitsch.

For his efforts in behalf of the Festival, Tom Patterson, founder and Director of Planning, received the 2nd annual Canadian Arts Council Award for his "outstanding contribution to creative art in Canada."

Plans for constructing the new permanent theatre in 1957 at a cost of almost a million dollars are already well under way. A national fund raising campaign is in progress with $100,000 having already been presented by J. P. Bickell who will have the balcony named in his honor. A building fund performance is scheduled for Aug. 17.

Three French plays by Moliere will be presented by Le Theatre du Nouveau Monde under the dirction of Jean Gascon on July 2, 5, 10, and 13. The celebrated Music Festival will run from July 7 to August 11.

Program Already Started At Stratford-Upon-Avon

General praise greeted the opening of *Hamlet* in the 97th season at Stratford-Upon-Avon. Rosemary M. Sisson, critic of the *Stratford Herald,* called the production "effective" but not "exciting." The play had "sterling clarity" and was not the "confused nightmare" it sometimes has been made. Hamlet's costume was censured as shabby and Miss Sisson declared that it was "a piece of folly" to give the three hour performance with one intermission.

Margaret Webster's production of *The Merchant of Venice* starring Emlyn Williams was more highly praised. Shylock is "Shakespeare's Jew, nothing extenuated." The terrible conflict" between the "badge of suffrance" and "pride of race" make of Shylock a powerful figure.

3 Plays At Toronto

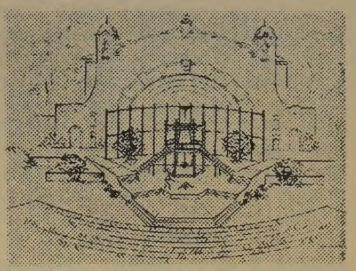
A Midsummer .Night's Dream, July 9-21, *Hamlet* (July 23 to Aug. 4) and *The Winter's Tale* (Aug. 6-11) have been selected for the 8th Annual Festival produced by the Early Grey Shakespeare Company. The open air stage is set up in the quadrangle of beautiful Trinity College in Toronto, Canada. This is the 11th year of Shakespeare at Trinity for Director Earle Grey and Mary Godwin (Mrs. Grey). The present Company was formed in 1949. Free Elizabethan concerts will be offered.

Shakespeare For The Masses

A series of Shakespeare plays is scheduled to run in the East River Park Amphitheatre in New York City from June 20 to Sept. 7. Redmond O' Hanlon will lecture before each Wed. and Fri. performance.

Unique Repertory Program In Ohio

Wide interest is being shown in the joint sponsorship of the 5th Annual Shakespeare under-the-Stars Festival by Antioch College and the Toledo Zoological Society. Two separate companies have been engaged - one to produce *Hamlet, C of E, LLL,* and *AWEW;* the other *KL, M for M,* and *M Ado.* In this venture, unique in American theatrical history, the companies will shuttle back and forth 135 miles between the outdoor stages at Yellow Springs and the Toledo Zoological Gardens Amphitheatre in Toledo.



Toledo Festival Stage

The Festival will run from June 27 to Sept. 9 on both stages.

Director Arthur Lithgow calls the current series of plays the "Rational Plays" because in most of them the "rationale of formal action may be at odds with the reality of an individual's inner state" resulting in a conflict which "may be used as the catastrophe of a tragedy or the incongruity of an absurd comedy."

Returning stars of the past four seasons have achieved wide recognition in the theatrical world.

The *SNL* editor will participate in the informal discussions from Aug. 21 to 27.

OREGON FESTIVAL and INSTITUTE

"America's First Elizabethan Theatre" at the Oregon Shakespeare Festival (Ashland) is offering five plays in its Aug. 1 to Sept. 1 repertory. *RIII* opens the season with LLL, *R & J,* and *Cymbeline* following on successive days. Two performances of *Titus Andronicus* will be inserted into the schedule on Aug. 24 and 29.

The new Institute of Renaissance Studies under the direction of Prof. Margery Bailey of Stanford, has prepared an illustrated booklet giving the compete details. It is available on request.

Stratford Lecture Series

A program of over 70 Shakespearean lectures is in progress at Stratford-upon-Avon. Under the sponsorship of the Memorial Theatre, U. of Birmingham, Birthplace Trust, and British Council, the excellent series runs from April 11 to Sept. 9.

WHO WROTE SHAKESPEARE?

It is easily apparent to all who read that our chaotic world is more interested in the bizarre than the true and that while thousands of worthwhile contributions to Shakespeareana go unheralded, the skeptic gets complete coverage in the national press service and the popular magazines.

In the natural order of events many of the anti-Stratfordians have written to us and from time to time it has been possible to find space for comments and abstracts of their work in the *Newsletter*. Although we have frequently felt that our correspondents have misapplied their scholarship, we have admired these men and women to the extent of wishing they were on our side; we have marvelled at their scholarship, often more ingenious than valid; and we have been astounded at the daring of their assertions. These writers are not to be deterred. Some of them find reputable publishers; others find publishers who are more concerned with publicity than with validity of the arguments.

So derogatory have some of the reviews of these books been that even lawsuits have been threatened. When the Marlovian book appeared is was decimated on all sides. The London *Times Literary Supplement* reviewer called the work a "tissue of twaddle"; the author retaliated; and the reviewer in his almost sarcastic rejoinder saw no reason to recant on a single word of his original review, (Cf. *TLS*, Jan. 27, p. 47; Feb. 17, p. 108). And when a recent small volume on the Oxfordian authorship appeared a reviewer in *English* [X:60, (Autumn 1955), p. 228] called it "nearly . . . the silliest book to appear on Shakespeare for a long time." Naturally we expect no Oxfordian to abide by the reviewer's decision.

The strength of the adherents to the Earl of Oxford is attested by the *Oxfordian Manifesto* which appears on this page as a paid advertisement. Unlike the Marlovian who, so far as we know, is the sole person in the world to hold his ludicrous belief, Charlton and Dorothy Ogburn's *Star of England* has achieved a wide following among whom are a number of lawyers who have avouched the legality of the evidence the Ogburns have presented. To them their book is no hypothesis but a proven fact; Oxford was the author of the plays; read the book and see!

Novelist William McFee once quoted Mr. Ogburn as saying that he would wager $500 that no one could produce any evidence that the Stratford man was ever, during his lifetime, identified as the author of the plays. Mr. Ogburn reminded us on April 3 that "No one has ever accepted this wager." The Oxfordians claim that their evidence is answered by ridicule rather than fact and reason. The Stratfordian rests his case on the evidence of the ages and puts the burden of absolute proof on the disbeliever. The more reasonable "heretic" goes into elaborate research and finds himself drawn irresistably to anti-Stratfordian conclusions. The less reasonable ones concoct fictional reconstructions and vainly open tombs to prove them!

Is the quest worth while? Harvey Breit in his "In and Out of Books" column (*NY Times* May 13, 1956, Bk Rev. p. 8) most likely voices his opinion and the opinion of millions of others when he prints without comment the *London Times* item that the subject of a Hardwicke Society - English Speaking Union debate was: "That this House does not care who wrote Shakespeare."

Personally we do care who wrote the plays even though this limited knowledge can assist little in dramatic interpretation. If it is not essential, it is at least a legitimate source of investigation. The world of letters has nothing to fear in such heresies. It is time to worry when such interest will no longer exist.

To add a light note here may not be amiss. We make the following proposal. Open the graves of all the aspirants for the Shakespearean title the morning immediately after the presentation of a particularly abominable performance of any of the plays. The body that has turned over in its grave may then be acknowledged, without any doubt, as the true author of the Works of Shakespeare.

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To The Editor and Readers of The SHAKESPEARE NEWSLETTER

Since we in the United States make a great deal of our belief in academic freedom and freedom of investigation, would it not be appropriate for our colleges to allow, and our press to encourage, an examination of the wealth of new evidence regarding the identity of Shakespeare?

As it is today, most professors of English in our colleges meet any such suggestion with a negative, even hostile, response; many with ridicule. Yet English professors especially ought to realize, knowing as we do nowadays that a creative artist reveals himself unreservedly in his works, and recognizing Shakespeare's works as the highest achievement of the human spirit in our civilization,—even the most conservative English professors ought to admit that the author was a great human being, a man of high culture and wide experience, not a minor actor for a brief period in London and for the remainder of his life a businessman selling grain in a provincial town. It is inconceivable that the creator of the noblest works in our language was that citizen of Stratford named William Shaksper, whose neighbors wished to hang him at his own door for hoarding grain in time of dearth.

Bismarck wisely protested that he "could not understand how it were possible that a man, however gifted with the intuition of genius, could have written what was attributed to Shakespeare, unless he had been in touch with the great affairs of state, behind the scenes of political life, and also intimate with all the social courtesies, and refinements of thought, which in Shakespeare's time were to be met with only in the highest circles." And he concluded that it was "incredible that a man who had written the greatest dramas of the world's literature, could of his own free will, whilst still in the prime of life, have retired to such a place as Stratford-on-Avon, and lived for years cut off from intellectual society and out of touch with the world."

Recently developed evidence, documentary, circumstantial, internal, and historical, including the testimony of contemporary writers, has shown that "Shakespeare" or "Shake-speare," hyphenated, was the pen-name of Edward de Vere, 17th Earl of Oxford, and was only arbitrarily, and subsequently, applied to Shaksper of Stratford. There is no evidence, apart from the hoax inserted in the First Folio, seven years after the latter's death, no evidence which would be accepted in a court of law or by a body of informed and unprejudiced scholars to indicate that the Stratford man had any part in the authorship of Shakespeare's plays, poems and sonnets.

In the detailed revelation of Shakespeare's identity as Oxford, we have one of the most brilliant and sensational stories in the annals of history. Illuminating as it does all the works of England's greatest genius, it offers a source of riches to scholars; for his plays were indeed "the abstracts and brief chronicles of the time." These works in their titanic scope constitute an epic of the Elizabethan era, with the Queen and her Spearshaker dominating the period of the English Renaissance.

(Signed) Robert H. Montgomery, *Lawyer,* Boston; Arthur Stanwood Pier, *Author,* Boston; Stanley P. Lowell, *Lawyer,* Newtonville, Mass.; William McFee, *Author,* Roxbury, Conn.; Peter Sammartino, *Pres. Fairleigh-Dickinson College,* Rutherford, N. J.; Sidney S. Alderman, *Lawyer,* Washington, D. C.; Charles D. Drayton, *Lawyer,* Washington, D. C.; Morris Llewellyn Cooke, *Engineer and author,* Philadelphia; Thomas F. Fleming, *Lawyer,* Ft. Lauderdale, Fla.; Thomas H. Hennings, *Lawyer and ex-Judge,* St. Louis, Mo.; David Winton, *Mfgr.,* Minneapolis; Dudley Nichols, *Film-writer and director,* Los Angeles; Harry A. Wembridge, *TV and film-producer,* Hollywood; Julian Avery, *Business executive,* New York; Lester D. Egbert, *Insurance executive,* New York; Earl Harding, *ex-Newspaper editor,* New York; Alfred Winslow Jones, *Financier,* New York; Andre Michalopoulos, *Lecturer and diplomat,* New York; Charlton Ogburn, *Lawyer and author,* New York; William Mason Smith, *Lawyer,* New York; John Varney, *Prof. of English, ret., N. Y. U.,* New York; Rudolph von Bernuth, *Lawyer,* New York.

The definitive story is told, fully documented, in *This Star of England: "William Shakespeare," Man of the Renaissance,* by Dorothy and Charlton Ogburn. A digest is given in *The Renaissance Man of England,* by the same authors. Both books are published by Coward-McCann, Inc., New York.

Digests of:

CRITICAL REVIEWS

Henry Alden, Librarian, Grinnell College

Parker, M. D. H. The Slave of Life: A Study of Shakespeare and the Idea of Justice. London, Chatto and Windus, 1955. 18s. [New York, Macmillan.]

Miss Parker expresses "a view not only of Shakespeare but of the age to which he lent his lustre which is becoming growingly influential . . . . Professor Tillyard has made us familiar with the idea that 'the Elizabethan world picture' . . . was . . . broadly the late medieval world picture . . . . Sometimes, as in her very interesting chapter on 'Justice in the Orthodox Tradition,' [Miss Parker] gets so deeply involved in her role as an amateur historian of philosophy and theology that Shakespeare is left rather in the background; her obvious animus, as a partisan of the medieval tradition, against 'the new philosophy' gives her tone sometimes a disagreeable shrillness; and what weakens her book throughout, perhaps, is that her wish to enlist Shakespeare among the orthodox is obviously stronger than her desire, or perhaps ability, to bring her own orthodox insights to the elucidation of Shakespeare. It is as criticism . . . that Miss Parker's book—rich and readable as a popularization of scholarship—is weakest. Her desire to find, everywhere, patterns of orthodox feeling in Shakespeare leads her often drastically to oversimplify the effect of his plays."

Anonymous *Times* (London) *Lit Sup No.* 2,783 (July 1 '55), 367

CATHOLIC OR PROTESTANT

In an exchange of letters in the *Times* [*London*] *Literary Supplement,* Miss M. D. H. Parker defends her point of view in *The Slave of Life* that a formula in Shakespeare's will ("...hoping and assuredly believing through the only merits of Jesus Christ my Saviour to be a partaker of life everlasting . . . ") cannot be used, as Elze had tried to do, to prove Shakespeare a Protestant. Indeed, the usual Protestant formula is "and that only by the merits"; although the formula can be found in a book of model legal documents cited by R. H. Hill, William West's *Symboleography,* the phrase as Shakespeare uses it is similar to such formulas as are found in "explicitly recusant wills." [*TLS,* July 8, p. 381; July 15, p. 397; July 22, p. 413; and July 29, p. 429.]

King Henry V. Ed. by J. H. Walter. (The Arden Shakespeare.) Cambridge, Mass., Harvard University Press, 1954. $3.25.

"The new Arden edition of *Henry V* seems to me, in the main, a serviceable piece of work though it suffers from the lack of coherent policy which becomes increasingly marked with the appearance of each volume. In the Introduction, Mr. Walter deals mainly with the orientation of Henry in relation to 1, 2 *Henry IV* . . . and renaissance views of kingship. The least satisfactory section . . . is . . . on the nature of the Quarto and Folio texts, which seems confused both in the use of evidence and its conclusion that the Folio copy was transcript with autograph additions . . . . The modernization of the text seems to me, in the main, sensible and systematic . . . . In general, the New Arden explanatory notes strike me as better suited to present-day needs than its predecessor's, though I regret the loss of some of the Old Arden's judicious glosses."

Alice Walker R Engl Stud nsVI:23 (*July* '55), 308-10

London's famous Old Vic company is scheduled for an eight week run in New York City beginning Oct. 23. *Romeo and Juliet, RII,* and *Macbeth* are on the program. Robert Helpmann will direct *R & J,* and Michael Benthal will direct *RII* and *Macbeth.*

Alexander, Peter. Hamlet: Father and Son. New York, Oxford University Press, 1955. $2.40.

Much "discussion is likely to be provoked by Professor Alexander's compact and lucidly written *Hamlet: Father and Son*—not so much for its interpretation of Hamlet, which, in spite of the book's title, is little more than the nominal subject, as for its attack on the doctrine of *hamartia,* or tragic flaw. Totally contradicting this 'ancient superstition, ' . . . Professor Alexander declares: 'the variety of experience on which the whole effect of tragedy depends —*catharsis* to use Arisotle's term--does not rest on the faults but on the virtues of men. ' . . . There is much that one might question in this statement . . . But whether one is considering his rigorous analysis of Aristotle and Bradley or his comment on Sophoclean and Shakespearian tragedy, one cannot deny that he has presented a most searching and challenging case against the rarely questioned doctrine of the tragic flaw."

E. C. Pettet English X:59 (*Summer* '55), 189-90.

Knight, G. Wilson, The Mutual Flame: On Shakespeare's Sonnets and 'The Phoenix and the Turtle.' New York, Macmillan, 1955. $3.75.

"Though the second section . . . deals with *The Phoenix and the Turtle,* the main part is concerned with the Sonnets, which for the writer 'record a progress through bisexual adoration and integration to an eternal insight, or intuition . ' . . . As so often with this critic's work one is continuously exasperated by the clumsy, back-and-thrust style, the tedious references to his own previous writings and to Nietzsche, and the sweeping, often ridiculous, assumptions and affirmations of the inspired Prophet. But he displays an impressively firm grasp of the major themes of the Sonnets, and he is constantly throwing up lively ideas . . . that send us back to Shakespeare's work with fresh insight — or a desire to contradict . . . There is . . . some revealing examination of the relationship between the poems and the plays. The book also includes a good chapter on the symbolism of the Sonnets."

E. C. Pettet—*English* X:59 (Summer '55), 189

Cruttwell, Patrick. The Shakespearean Moment and Its Place in the Poetry of the 17th Century. New York, Columbia University Press, 1955. $3.75.

"The subject of this book is the poetry of John Donne as an expression of social, spiritual, and intellectual attitudes peculiar to the late sixteenth and early seventeenth centuries . . . . The chapter called 'The Poetry of the Shakespearean Moment' devotes twenty-two pages to Donne and twelve to Shakespeare. The chapter called 'The Society of the Shakespearean Moment' deals with the magnificence and literary patronage of the nobility. The chapter called 'The Beginnings of Relationalism' consists mainly of a comparison of . . . Donne and Lord Herbert of Cherbury. If one wishes to hear anything of the society whose pennies built the Globe, or of the rationalistic strain in Shakespeare, he must seek elsewhere . . . Mr. Cruttwell's discourse assumes in general that Shakespeare was a metaphysical poet whose merits were identical with those of Donne. The fallacy is obvious . . . . The most commendable quality of Mr. Cruttwell's book is its tone . . . . It is among the very few testaments of Anglo-catholic, hierarchical, metaphysical faith to be marked by even a modicum of urbanity and good humor."

Alfred Harbage Mod Lang notes LXX:7 (Nov. 55), 529-30

"This book is a contribution to the 'What went wrong?' school of discussion of seventeenth-century poetry. I found it stimulating, scholarly, with a widely referential basis; not only in poetic quotation, but in history and politics. But if one accepted Mr. Cruttwell's main conclusions one would in practice be left feeling . . . hopeless about a future for English poetry . . . What Mr. Cruttwell emphasizes so interestingly is that Shakespeare was just as critical, just as theorizing as any other poet, aware of himself, of his own art and its difficulties, of the crises and developments of the society around him . . . . Both Shakespeare and Donne were supremely aware of the dialectic of the life around them; . . . their most profound observation was of a last union between civil forms and ecclesiastical ideology which would never be repeated. This is . . . the 'Shakespearean moment' and its uniqueness. (I admit that he makes a better case for it with Donne.) . . . For Mr. Cruttwell, the tragic sense is essentially Christian . . . . It is over the definition of the tragic sense that I quarrel with Mr. Cruttwell . . . . I . . . maintain that the truly tragic sense is not Christian and never has been . . . . Shakespeare's uniqueness . . . is due to the fact that his spirit is naturally Greek."

Kathleen Nott—*Partisan R* XXII:4 (Fall '55), 556-60.

Announcing an Important Shakespeare Publication

A Supplement to the Variorum Edition of Shakespeare's I *Henry IV* (edited by Professor S. B. Hemingway in 1936) will be published by the Shakespeare Association of America, Inc., in the Summer of 1956.

In it, the Editor, Professor Gwynne B. Evans, Jr., of the University of Illinois, has collected the important literary and textual criticism of the play published between 1936 and 1956. The book corresponds in organization and physical appearance to Hemingway's Variorum Edition, which it brings up to date.

The Supplement will be distributed to members of the Shakespeare Association of America, Inc., in paper covers, as the Summer 1956 number of *Shakespeare Quarterly* (*single copies not for sale*).

A limited number of copies bound in cloth to resemble other Variorum volumes will be issued simultaneously. Since the quantity will be small, orders should be mailed promptly. The price, if ordered and paid for before 22 June 1956, will be $3.50. net.

Price after 22 June 1956, $4.50.

Copies can be obtained from:

John F. Fleming, Secretary-Treasurer
Shakespeare Association of America
322 East 57th Street, New York City

Shakespeare's Roman Plays: &c.

Conclusion of the report on the 7th Shakespeare Conference at Stratford

The Tragic Fact in the Roman Plays

Nevill Coghill, University of Oxford

In contrast with the theme of the English histories, said Mr. Coghill, which pursued the divinely appointed destiny of England through sin, the anti-Christ (Richard III) to the glorious accession of the Tudors, the Roman histories were human tradgedies, studies in nobility. The medieval concept of nobility, notably described in Dante's *Convivio,* and which Mr. Coghill saw expressed in the Roman plays, consisted in the attempt to bring to full maturity whatever natural endowments a man possessed. This implied remaining true to the deepest springs of one's nature, and in so doing when faced with the choice between public duty and private inclination, the Roman heroes brought about their own deaths. This was the tragic fact in the Roman plays.

Coriolanus, created and dominated by his mother, was motivated partly by his love of Rome, partly by his hatred of the Plebs, but above all by a love of his mother and need for her approbation. But when he marched on Rome his public duty was to the Volscians, and this he rejected when he succumbed to the pleas of his mother. In this decision, though tragic for him, he revealed his nobility. Brutus as a literal stoic should place public duty before private interests and so he did, although Mr. Coghill thought there were many indications in the play that this philosophy was something of a pose on the part of Brutus. In justifying his decision to join the conspirators he appeared as a man seduced from personal loyalty by Cassius. Unfortunately Shakespeare never let us know the depth of friendship between Caesar and Brutus; presumably he could not, otherwise Brutus could never have killed him. On the other hand, perhaps a stoic was incapable of feeling the deep Shakespearian love. Brutus remained something of an enigma, but he was ennobled in following the philosophy which seemed to him right, though it led to his destruction. Both Antony and Cleopatra were noble in following the profoundest dictates of their natures, he an epicurean and she a wholly feminine being. In the eyes of the world Antony's neglect of his public duty to Rome and the loss of a kingdom for lust was folly, just as Cleopatra's wiles and subterfuges at the end of the play seemed unworthy of a noble character. Only when her last feminine bid failed, the hope to prevail over yet another man, Octavius, did she face suicide, and even this she prepared for as for a wedding. In all this she was completely true to the deepest springs of her nature; so Antony to his entire maleness, in making the male choice of a single woman.

In conclusion Mr. Coghill said that Shakespeare had only one comic form, but many tragic forms; the Senecan, revenge type, e.g. *Titus Andronicus;* the medieval, fortune type, e.g. *Romeo and Juliet;* that of the great tragedies, the battle of good and evil; in the Roman plays the tragic greatness lay in truth to oneself, even unto death.

From Plutarch to Shakespeare: A Study of "Coriolanus"

Hermann Heuer, University of Freiburg

Professor Heuer proposed to make a comparative study of the development of Plutarch's life of Corrolanus through the successive translations of Amyot and North to Shakespeare's dramatic handling of the theme. In Plutarch the Greek bias tended to contrast the ancient Roman sternness unfavourably with Greek urbanity and cultivation; Coriolanus's anger and lack of moderation made it impossible for him to be regarded as a tragic figure. Amyot, though aiming at general fidelity to his original, did embellish by heightening the low emotional tone and by the addition of argumentative passages in dialogue. Just as Amyot gave Plutarch a French colouring, so North Anglicised in his version. Apart from giving the language a more concrete, pictorial tone, North introduced an entirely new feature in the stress he placed upon the contrast between the natural and the unnatural. The central conflict in Amyot was between *rigueur* and *raison* whereas in North it became an acceptable or denial of the natural bonds of affection and the natural order of human existence. North's translation also placed a greater emphasis on moral values and judgements. Further Coriolanus was given more forceful characterization than in Amyot, and, whilst being regarded as insolent, he was accorded the positive virtues of a "high mind" and "great courage."

In examining the great 'appeal' scene (V.iii) Professor Heuer said that the dominating theme was that of unnaturalness, and to the supplication of Volumnia Shakespeare added the parts of Virgilia and young Marcius in order to stress the challenge to the natural instincts of Coriolanus. The decisively new thing in Shakespeare was the character conflict, as Coriolanus slowly perceived the ironic reversal of such natural data as friendship, enmity and patriotism. In the successive appeals of Cominius, Menenius and his own family it gradually dawned upon Coriolanus that his deed amounted to an upheaval of the natural order of existence; thus the tragic issue was transferred to the level of ultimate questioning about life.

Shakespeare had powerfully developed the germinal idea of nature found in the accentuations and valuations of North's version. In insisting upon the nobleness and pity in Coriolanus Shakespeare drew a character who could engage our sympathies as a tragic hero. His tragedy consisted in the imminent uprooting of his deepest moral convictions.

Discussion: Harold Brooks, University of London, Chairman

Most of the discussion arose from Professor Heuer's firm opposition to the view of some scholars that *Coriolanus* is a political satire. He was supported by Professor Muir but Professor Knights, although agreeing that one ultimately judged the play as a tragedy, thought that some of the speeches in the great tragic scene (V. iii) were flecked with irony. Professor Heuer conceded that there were undertones of irony. Prof. Waith attempted to resolve the problem by regarding Coriolanus as an example of dialectical writing in which, whilst abiding by the right sympathies, one was always aware of the arguments on the other side. Mr. Maxwell said that the political tenets of Coriolanus and Volumnia were simply defective, not corrupt as Professor Knights had suggested, and Mr. Hunter agreed that it was wrong to discuss *Coriolanus* in terms of the deep spiritual corruption of *King Lear* since the play was rather a detached commentary on the political and social problems involved. However, Professor Muir and others thought that there was corruption of Coriolanus by Volumnia, just as Macbeth was corrupted by outside forces.

In connection with the evolution of Plutarch through the various translations, Professor Sisson said it might be illuminating to distinguish between Greek, French and English notions of personal honour, since *Coriolanus* was a play about honour.

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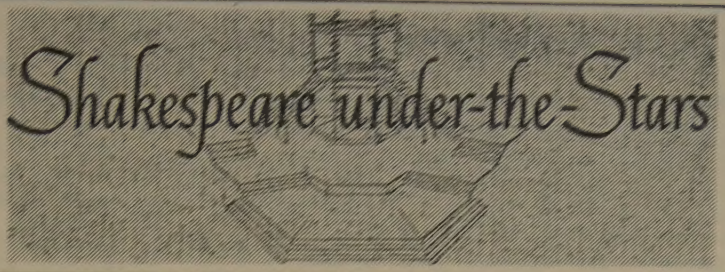

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13 Measure	14 King Lear	15 Much Ado	16 Measure	17 Hamlet	18 Hamlet	.... Hamlet* 19 Hamlet
20 Hamlet	21 King Lear	22 Much Ado	23 Measure	24 King Lear	25 Hamlet	26 Comedy
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Dissertation Digest

Edited by
Jack R. Brown, Marshall College

The Fortunes of King Lear: 1605-1838, Leonard Lief, Syracuse University, 1953, pp. 291.

Dr. Lief has written a study of English literary criticism of *King Lear;* he is concerned with stage history only insofar as stage productions have revealed critical taste.

The version of *Lear* by Nahum Tate in 1681 demonstrated the feasibility of adapting the works of a popular dramatist in conformity with current taste. Influenced by neo-classic theories, Tate attempted "compression of the plot, clarification of the motivation, and simplification of the language." He omitted the Fool, had most of the violence reported rather than enacted, added the conventional "love and honor" motif by creating a Cordelia-Edgar love story, and contrived a happy ending suitable to the principle of poetic justice. For 150 years, Dr. Lief declares, "the critics chose Tate; the theatrical managers accepted the choice; the public supported it."

The eighteenth century saw two other revised versions of *Lear*, by Garrick and Colman. In all, thirty-four editions of altered versions were printed during the century and only nine editions of Shakespeare's play. No performance of the original play was given. Yet as attention to Shakespeare grew during the eighteenth century, shifts in critical standards and practices slowly prepared the way for a restoration of Shakespeare's *Lear*. Some praise for the Shakespeare version came early in the century from Rowe, Addison, Pope, and others. Textual critics such as Theobald, Hanmer, and Warburton laid stress on what Shakespeare, not Tate, had written. Essays by Joseph Warton and Arthur Murphy revealed a growing interest in close analysis of the complexities to be found in *King Lear*. Johnson's common-sense attitude toward the mingling of types led the way to restoration of the Fool.

For the Romantic critics, whose "combined onslaught" ultimately swept away the Tate version, appreciation of Shakespeare's poetry and analysis of character replaced the attention formerly given to plot. A. W. v. Schlegel (the only foreign critic Dr. Lief discusses) spoke of "mysterious unity" and "illusion of the audience." For Coleridge, the imagination of Shakespeare created a satisfactory homogeneity in *Lear*. Yet almost without exception, Romantic critics found Shakespeare's *Lear* too terrible for stage presentation.

From 1820 on, no critic is found who preferred the Tate version and by 1838, the critical foundations supporting Tate had been destroyed. In this year Macready was at last able to present *King Lear* as Shakespeare had written it, omitting from the stage only the blinding of Gloucester and making only a few minor alterations. For the first time in over 150 years theatre audiences had an opportunity to see Shakespeare's *King Lear*.

DISSERTATIONS & WORKS IN PROGRESS

Edited by
William White, Wayne University

Presentation of Shakespearean Drama in London, 1842-1853, Charles H. Hohner (Wayne University), Western Reserve University.

An investigation into the development of Shakespearean drama on the London stage during the ten-year period following the repeal of the Licensing Act in 1842, with particular emphasis on acting and actors, stage business, texts, criticism, and theatres, and some development of the influence of the spectacular and burlesque on these presentations.

Review of Periodicals:

"A Babled of Green Fields"

THE CRUX DE GUERRE

Leslie Hotson finds no need for Theobald's widely admired emendation " . . . and a babled of green fields," (*HV*, II.3.17). Besides the emendation's being "un-Shakespearian" and "foreign to Falstaff," the Folio reading can, "with as much of the mind of 1599 as we can muster," be understood. First, he asks, "what does the Hostess "mean by saying that (Falstaff's) nose, growing sharp in death, was a table?" (" . . . for after I saw him fumble with the Sheets, and play with Flowers (Q1: and talk of floures), and smile upon his fingers end, I knew there was but one way: for his Nose was as sharpe as a Pen, and a Table of greene fields.") Hotson offers several citations showing that "table", like "tableau", meant "picture". "The Hostess, then, is telling Falstaff's stricken crew that his sharpened nose as he lay a-dying was a 'picture' . . . . of 'greene fields' (Greenfield's)." Other citations show "Greenfield" to be one of many spellings for "none other than the all-renowned Sir Richard Grenville of the Revenge, dying at Flores in that epic fight of One Against Fifty-Three . . . " And "Flores" was also spelled "Floures" and "Flowers." Thus, "As he speaks of Flores, the dying Falstaff holds up one finger, for the Revenge — *One Against Fifty-Three* . . . . " "In his mind's eye, Gadshill fight swells into another heroical Flores, with himself as Greenfield: 'if there were not *two or three and fiftie* vpon poore olde Jack . . . ' (*1 H IV, II.4.* 208). And his young leader Prince Hal cowardly ran from him, just as Admiral Lord Thomas Howard . . . . deserted the valiant Sir Richard. Small wonder that in his final fight, abandoned again, 'valiant Jack' talks 'of floures'; or that like his model, that *gran hereje y perseguidor de catholicos* the furious Greenfield, in his 'rumatique' (Romatique) (*HV, II.*3.40) fit he raves of the enemy, the Romish 'Whore of Babylon' (II.3.41), *Rome* was pronounced *Rheum* . . . " ("Falstaff's Death and Greenfield's", *Times* (London) *Literary Supplement*, April 6, 1956, p. 212.)

Completed Dissertation:

Stock Comic Characters in Shakespeare: A Study of their Relation to the Plot, Robert O. Lawton, Duke University, 1953, pp 378.

Dr. Lawton examines the nature of Elizabethan comedy "subordinate to the main story" of a play. In addition to his analysis of Shakespeare's work, his dissertation includes a survey of comic practices from such early Elizabethan plays as *Cambises* and *Ralph Roister Doister* through *The Shoemakers' Holiday* and *The Fair Maid of the West*. *Cambises,* "a lamentable tragedie mixed full of pleasant mirth," marks a transition from morality play to historical tragedy and sets a pattern for later dramatists. The imposition of order upon incidental, scattered comic material is credited in large part to Lyly, for example, in *Midas,* where "Lyly's technique . . . furnished Shakespeare and others with an effective example of structural manipulation of the comic subplot."

The author illustrates his thesis from many plays and especially with elements of comedy provided by blundering characters from low life, Fools, braggart soldiers, and other stock comic figures. Speech devices such as "oaths, puns, proverbs, set speeches on various subjects, and above all bawdry" are proved to be present at all levels of comedy. Bawdry, Dr. Lawton notes, is employed "invariably for comic effect" and is "the one device common to almost all other devices."

Shakespeare in Esperanto

Translations of ten of Shakespeare plays into Esperanto were presented to the Birthplace Library by Miss V. C. Nixon, Vice-president of the British Esperanto Society. With addition, the Library now contains over 1000 translation into more than 50 languages and dialects.

HOTSON'S SUBTLETY UNCONVINCING

Professor Ernest Barker finds Dr. Hotson's theory "a triumph of subtlety" but unconvincing. To turn "play" into "talk" does "sad violence to the Folio text." [The First Quarto reads: "And talk of floures,"—Ed.] The Hostess is saying that Falstaff "played with flowers (on the coverlet), and then held up his fingers and smiled at the imaginary flowers which he fancied he was holding in them." On a second point, "why should Falstaff's nose be as sharp as two different things — a pen and a picture?" Professor Barker offers his own emendation: "on a table of green frieze". Although he is not sure of this, he perfers it to a picture of Grenville, and "in my heart of hearts I love Theobald's emendation, the palmary emendation of all time . . ." ["The Death of Falstaff", *Times* (London) *Literary Supplement*, April 13, 1956, p. 221.]

"FAR FETCHED GUESSWORK"

N. Young cites "Shakespeare's plain assertion" that Falstaff was simple and pious in his last moments: "a made a finer end, and went away and it had beene any Christome Child". Further, when a man's lie "is instantly detected at its first telling and turned to his own discomfiture, he is hardly likely to treasure it in his memory. There was nothing in his real recollections of Gadshill to put Falstaff in mind of the last fight of the "Revenge"; and if, in his first lying account of it, he wishes to show himself a second Greynville, it is strange that he was so modest as to restrict himself to one very oblique allusion. True, he claimed to have fought with 53, but also 4, 7, 9, 12, 14, 16, 22, 23, 50, 52, and 100. The ideas that all England knew one particular picture of the dying Grenville that in it Grenville's nose resembled Falstaff's, that Falstaff's upheld finger represented the "Revenge", that he identified himself with Grenville, and that he was thinking of Gadshill are all merely "far-fetched guesswork." Also, since Falstaff died early in the 15th century and Grenville in the sixteenth, "we ought to think twice before adding to" the number of Shakespeare's anachronisms. Finally, although "table" could mean "picture", the sense "spitten image" is unknown before 1712, according to the Oxford Dictionary. ["The Death of Falstaff", *Times* (London) *Literary Supplement*, April 20, 1956, p. 237.]

MISTRESS QUICKLY & 23rd PSALM

Oliffe Richmond asks why, if Falstaff was happily babbling of green fields, did the hostess have to say, "What, man, be a good cheer"? It is she who "likened the actions of his fingers to the plucking or weaving of flowers . . . . and when he smiled at an upturned finger-tip she interpreted it as admiration of an imagined flower." Vague memories of the 23rd Psalm are in "*her* mind, not his." 'No way but one' is the walk through the valley of the shadow of death; "thereabouts, she thinks, were the 'green pastures' in which he was to lie and pluck flowers; thereabouts a table was prepared before him, where his cup would run over. So she combines her muddled ideas into a table that belongs to the green fields of Heaven." 'For his nose was as sharp as a pin' is a parenthesis "belonging with the signs of death, and the construction is: 'I knew there was but one way, and a table of green fields' — awaiting him in Heaven." ["The Death of Falstaff", *Times* (London) *Literary Supplement*, April 27, 1956, p. 253.]

The Tempest—Opera

A new opera based on Shakespeare's *Tempest* will have its U. S. premiere at the N. Y. City Center on Sept. 20. The work of Swiss composer Frank Martin, will be produced by the NYC Opera Company and run six weeks.

The Itinerant Scholar

At the 5th South Central Renaissance Conference, Louisiana State University, April 14:

The Choruses in Henry the Fifth: A Summary

Robert Adger Law, University of Texas

Warren D. Smith has recently disputed both the interpretation and the date of the choruses in *HV* (JEGP, LIII, 1954, 38-57: Cf, *SNL*, 1954, pp. 28; 44). Smith argues that the references are not to Essex in 1599 but rather to Mountjoy's return to England in 1601, and that the choruses, probably not by Shakespeare, were written for a court performance after the play was first staged. The choruses incite patriotism and magnify the glory of England and its hero-king. Essex was a similar war idol in early 1599. No record exists to show that *HV* was ever presented at court and hence no data concerning choruses designed for such an occasion can be found. On the other hand, the choruses are in Shakespeare's manner, are almost universally admired, and they echo the words of Holinshed. A second poet might conceivably be asked to furnish a new prologue and epilogue, but would hardly go back to Holinshed for new material preceding each act

The word "Gentles" does not necessarily imply an audience of high birth, for the same word, like "gentlemen" and "ladies," is used to address a popular audience in several other Elizabethan plays. A stage erected by royal order would scarcely be given the derogatory term of "unworthy scaffold," and the word "cockpit" is not to be taken literally. Other expressions used in the choruses should be interpreted with poetic license. Smith's entire argument though well documented, is unconvincing.

At the 13th Annual Southeastern Renaissance Meeting, University of South Carolina, April 21:

The Copy for the second Quarto of ROMEO AND JULIET

George Walton Williams, U of Virginia

The copy for the second quarto of *Romeo and Juliet* has never been satisfactorily identified. Critics generally agree, however, that for 90 lines in Act I.ii and iii, Q1 served directly as copy for Q2. In the setting of the 33 speech prefixes in this passage the compositor exhibits a marked fidelity to his copy. No comparable fidelity exists elsewhere in the quarto, and very few of the aberrant forms in Q2 appear also in Q1. Similarly, little correlation in the quartos in the setting of prefixes for the Capulets is found. On the basis of the compositor's observed fidelity in the reprinted passage, the conclusion is drawn that the speech-prefix pattern in Q2 reflects a source other than Q1, *i.e.*, an independent manuscript.

Re the purchase of microfilm from Stratford-the Folger Library *Report* quotes from an English publication (*Warwickshire and Worcestershire*): "It is good to know that the Yankees' insatiable acquisitiveness cannot reach as far as the original records safely preserved at Stratford, and so they have to be content with microfilm which we shall be only too glad to sell them for good hard dollars." The editor whimsically recalls the time when Stratfordians almost sold the Birthplace to P. T. Barnum in 1840! To a worried correspondent the Library wrote that the current Hoffman mania doesn't bother them. They also have one of the finest Marlowe collections in the world.

* * * *

It has been almost positively established that the Folger corset so long "reputed" to have been Queen Elizabeth's is probably late Queen Anne or early Georgian.

The Wild Man on the English Stage

Robert H. Goldsmith, Emory & Henry College

Shakespeare may have found a prototype for Caliban in the wodewose, green man, or wild man of theatrical tradition. Dressed in long hair or moss or ivy, wearing a horrendous visard, and carrying an oaken club, this figure appeared as a grotesque porter in early Tudor court masques and Lord Mayors' shows. However, in the last decade of the sixteenth century, this conventionalized being was transformed into a brutal and lecherous creature. Spenser's salvage man is a greedy cannibal and rapist, who personifies Lust (*F.Q.* IV.vii. 5). Bremo, the wild man of *Mucedorus*, is also a hideous cannibal who anticipates Caliban in several ways. But Shakespeare's monster is not simply a variant of the medieval wodewose. He does not wear the hairypelt or the ivy-wreathed clothing but like the wild man shows homicidal mania and the hot itch of lechery. The wild man lives lawlessly in the wilderness, but on Prospero's island Caliban is not a king but a slave.

The Heart's Meteors: A Microcosm-Macrocosm Analogy in Shakespeare

S. K. Heninger, Duke University

With the philosophical commonplace that man is a little world, Shakespeare combined the physiological commonplaces that the heart purifies itself by expelling vapourous excrements and that the human face is the looking-glass of the heart. The result is a fresh microcosm-macrocosm analogy: facial expressions are drawn up from the heart and displayed in the face just as meteors (in the Elizabethan sense, all weather phenomena) are drawn up from the earth and displayed in the heavens. This image appears most notably in *Comedy oif Errors* (IV.ii.4-6), *Much Ado* (IV.i.160-163), *Othello* (IV.i.83-84), *1 H IV* (II.iv. 351-356), *2 H VI* (III.i.154-155), *Lucrece* (115-116) *Much Ado* (V.iv.40-42), and *R & J* (I.i-196-197). These passages can be fully appreciated only within the context of Renaissance meteorology, which adhered to the Aristotelian thesis that meteors develop from two sorts of substances ("vapours" and "exhalations") drawn up from the earth's surface by the sun.

Night's Black Agents in MACBETH

Robert H. West, University of Georgia

Scholars have glossed the phenomena of superhuman evil in *Macbeth* in a detail that neither the play nor the demonology on which they depend quite justifies, although the general agreement of the play with what may be called *descriptive* demonology, as distinct from *explicative*, seems undeniable. To find, for instance, a complete explanation of the scene with the "armed head" and its associates in King James' *Daemonologie* is to weight both play and treatise with more than they can naturally carry, and a positive decision out of demonology about the nature of the Weird Sisters seems impossible. The essential inexplicability of superhuman evil in *Macbeth* may be consequent on the dramatic necessity of showing it as a mystery if it is to have full dramatic impact. Also important to Shakespeare, perhaps, was the plain truth that superhuman evil *is* a mystery, no matter what theses demonologists might have about it.

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BIOGRAPHIES IN BRIEF
John Payne Collier

Homer Swander, University of Wisconsin

In some exasperating, incomprehensible way, John Payne Collier (1789-1883) apparently wished both to illuminate and to destroy our image of Shakespeare. One of our greatest scholars, perhaps the greatest of his age, he is also our greatest Shakespearean criminal.

For his scholarship, 1831 (though he had been publishing for a decade) was crucial: his important three volume *History of English Dramatic Poetry and Annals of the Stage* appeared, and he gained free access to two of the finest private libraries in England—Devonshire House and Bridgewater House. Out of his work there and at Dulwich College there came in quick succession *New Facts Regarding the Life of Shakespeare* (1835), *New Particulars* (1836,) *Further Particulars* (1839), *Memoirs of Edward Alleyn* (1841), *Alleyn Papers* (1843), an eight-volume Shakespeare (1842-44), *Shakespeare's Library* (1844), and *The Diary of Philip Henslowe* (1845). And these are only the most important: in 1841 alone there were nine other publications.

After twenty years of such highly respected, apparently devoted labor, he dramatically announced in a letter to the Athenaeum (Jan. 31, 1852) his discovery of a Second Folio (1632) — the "Perkins" folio - with 20 to 30 *thousand* manuscript corrections (including nine entirely new lines) in a 17th century hand for which he claimed an authority exceeding all others, thus raising what Richard Grant White called "the most important [question] . . . in the history of Shakesperian literature." To accept only the 1300 corrections that Collier emphasized in *Notes and Emendations* (1852) and upon which he based a single-volume edition (1853) was to create a sometimes startlingly "new" Shakespeare.

Suspected Fraud

But he had gone too far. Singer almost at once implied that Collier himself was the "Old Corrector," and Dyce, Knight, and Halliwell were also skeptical. Unabashed, Collier insisted on his honesty, continued in other forgeries (his "long lost" notes of Coleridge's lectures on Shakespeare and Milton), and even brought a libel suit against an attacker to vindicate his findings. Remarkably, too, he published a new one volume edition of Shakespeare incorporating his new readings, and as late as 1858 brought out a six volume edition in which he stated that the manuscript additions were not from plays nor from manuscripts, but from "the recitations of actors." Meanwhile, except for guarded exhibition, he jealously refused to let the folio out of his custodianship - he had given it to the Duke of Devonshire. But when the Duke died in early 1858, his successor was prevailed upon to deposit the "Perkins" folio in the British Museum for authentication.

The Fraud Exposed

In 1859 the museum paleographers declared the manuscript corrections a modern forgery. Suddenly a veil dropped, and scholars began to see Collier forgeries everywhere. Ingleby found them in a First Folio and 14 other documents, while Staunton declared that nine-tenths of Collier's "New Facts" were "not entitled to the smallest credence." Certainly nothing he ever touched can be trusted: he inserted words, phrases and titles (sometimes with apparently no thought of using them), sometimes invented whole documents, and seems even to have torn out parts of documents in his fantastic attempt to falsify our literature and its history. Although G. F. Warner, W. W. Greg, J. Q. Adams, S. A. Tannenbaum and others have (not always with agreement) continued the revelations into our own day, we shall probably never know the full extent of his crime.

He lived his last 23 years in relative obscurity, working as hard as ever, publishing much of value. Although actual proof that he was personally guilty of actual forgery exists, he never confessed, and we do not know what motivated him. To claim, with Tannenbaum, that he was insane is merely to substitute a word for the mystery. We know that in *An Old Man's Diary* (1871) he could say: "the name and claim of Ben Jonson demand that whatever he wrote should be preserved in the most accurate form." But we do not know what he was thinking when he said it.

LANDMARKS OF CRITICISM

Marvin Felheim, University of Michigan

Lascelles Abercrombie, "A Plea for the Liberty of Interpreting," Proceedings of the British Academy 1930, London, pp 137-164.

In this "plea for a return to that liberty of interpreting which must follow when Shakespeare is considered primarily as an artist," Abercrombie warns against: (1) the dangers of ungoverned subjectivism (a pacifist's regarding *Henry V* as an ironic study); and (2) the abandonment of gains made by scientific criticism (textual studies, etc.). Some typical objections to "the purely aesthetic interpretation are: (1) the notion that Shakespeare could not have been an artist because he was primarily a craftsman working under economic pressures (answer: one can be both; *Richard III*, "a huge success," followed *Henry VI*, "a colossal success," but the difference in artistry is "immense"); and (2) the idea that the canon must be settled by scientific means before aesthetic judgments can be valid (answer: there is no real evidence on which the question of authorship or chronology *can* be decided; internal evidence, by its very nature, has only subjective weight). This problem of the canon raises two questions: (1) does composite authorship" mean collaboration and/or interpolation? Since there is no real evidence for either, the authority of the Folio must be accepted; (2) does "composite authorship" mean the taking over by Shakespeare of other dramatists' work? If he did, he thereby made himself responsible; even in *Pericles*, he cannot be relieved of responsibility for the "mouldy tale."

"Unwarrantable Liberty . . . Distorts Art"

Abercrombie now comes to what he means by the "liberty of interpreting": (1) first, a caveat against "unwarrantable liberty which distorts the work of art"; but, "anything which may be found in that art, even if it is only the modern reader who can find it there, may legitimately be taken as its meaning. *Judge by results*, the results of living in the art of the play and attending to everything it consists of'; this is "a species of attention more analytic in its scrutiny of detail and more comprehensive in its synthesis of the play into a unity than the author ever intended his work to undergo"; (2) to a second caveat that Shakespeare wrote only for a "particular kind of stage" and as an Elizabethan poet for Elizabethan audiences, Abercrombie points out that we cannot reconstruct the "dead and gone" Elizabethan mind; besides, the Elizabethans delighted in the *variety* of life; and (3) to the argument that Shakespeare did not write to be read, Abercrombie answers: (a) Shakespeare's public had no scruples about reading his plays; and (b) we do not know Shakespeare's stand; possibly he did think in terms of a reading public.

"Recognition of Art"

Ultimately, Abercrombie' plea demands the "recognition of the nature of a work of art" and awareness of the importance of the recipient, be he reader or viewer. A play consists of a series of three terms: the author, his medium or technique, the recipient. The work of art exists only when it is completed by the recipient's *attention*. The poet, his technique, the individual response: these create poetry, and the liberty of interpreting.

Review of Periodicals:

OPPOSITION TO CENTRAL STAGING

Although J. W. Saunders professes great admiration for Dr. Hotson's researches, he cannot accept his conclusions as to the "arena" stage. The mansions were impractical and merely supply another wall before which to act. "Dr. Hotson's [theory] falls flat on its face when he tries to represent" the A & C monument by a mansion, "Nor is A & C unique in its difficulty. Hotson does not "contribute very much to the destruction of J. C. Adams' theory of alcove staging. In the round productions recall medieval practices which were given up under continental influences. Mr. Saunders also doubts that the stage was on the floor of the Hall and that the seats were "tiered from floor level." ["The Elizabethan Theatre," TLS, Nov. 11, 1955, p. 680.]

THE LONG LOST SOLUTION?

A simple but brilliant theory as to the nature of the evidence in the Swan drawing is offered by Martin Holmes who accepts the accuracy of the sketch made either by De Witt in Arend Van Buchell's commonplace-book, or copied by the latter from DeWitt's original. The delineator equated the Swan with the classic theatre and "certainly knew about drawing." The "gallery" above the stage is not a continuation of the regular gallery and is not made into separate rooms. The emptiness of the theatre indicates that a rehearsal is in progress and that the spectators in the "gallery" are probably actors standing over a place specifically labelled "*mimorum aedes*-the actors' quarters." (The *Roxana* and *Wits* title pages are not related evidence because they are " 'fit-up' stages indoors.") The stage is bare despite De Witt's "written comments about the "splendid ornaments and paintings of the playhouse" because the usual hangings—either fixed at the level of the gallery or to conceal the gallery as need be - were not placed in position for the rehearsal. ["A New Theory about the Swan Drawing," *Theatre Notebook*, X:3 (April-June 1956) 80-83.]

The German Shakespeare Society

The German Shakespeare Society continues actively and conducted its 92nd annual convention from April 21-23. Among the noted speakers were Reinhold Schneider and Dr. Horst Oppel (*Cf. SNL, V*: 4:28). Productions of *A & C. MAdo* and *TG* of *V* were shown at local theatres. Of new translations made by Society members, *KL* has been successfully produced and *LLL* is in preparation. Dr. Herman Heuer editor of the *Shakespeare Jahrbuch* attended the 7th. Conference at Stratford last summer and Dr. Wolfgang Stroedel attended the Conference of Theatre History in London. Members were advised to listen to a series of 24 programs "The Shakespeare Secret" being produced by Dr. Ludwig Berger. Volume 92 of the *Jahrbuch* is in preparation. *SNL* readers are reminded that membership in the *GSS is* but $2.75 per year and brings the valuable volume free of charge (*CF SNL*, V:4:29).

Miscellany

Robert Porterfield's Barter Theatre Repertory Company has toured *Julius Caesar* in Va. W. Va., Tenn., Ky., N. C., Ga., Ala., Md., and Ohio making 44 one-night-stands from Feb. 6 to April 14. Owen Philips directed the play.

* * * *

Excellent reviews followed the Players Incorporated touring company productions of *Much Ado* and *King Lear*. Approximately 120 performances were given over a wide area. The company played an engagement in Iceland before completing the tour. Father Gilbert V. Hartke, O. P., of Catholic University in head of the company.

CURRENT BIBLIOGRAPHY

Shakespeare Quarterly, Edited for The Shakespeare Association of America by James G. McManaway, VI:4 (Autumn 1955), [373-485, $5 per annum.

"A Supposed Contemporary Allusion to Shakespeare as a Plagiarist," Warren B. Austin, City College of New York.

The reference to purloined plumes in "R.B.'s" *Greene's Funerals* echoes a phrase in Harvey rather than in Greene's *Groatsworth of Wit.*" J. Dover Wilson errs when he uses these lines to support his belief in the Malone hypothesis that the "Contention" plays were Shakespeare's source for 2-3 *Henry VI.*

"Imagery as a Test of Authorship," Moody E. Prior, Northwestern University.

Dr. Prior rigorously examines Karl Wentersdorf's "The Authenticity of *The Taming of the Shrew*" [*SQ,V:1* (Jan. 1954) 11-32] as "something of a pioneer attempt" in helping to decide questions of authorship by attention to Shakespeare's use of iterative imagery. Because Shakespeare had no monopoly on imagery, the method is not absolute, but like verse and vocabulary tests, it may help solve authorship questions by supplying supplementary evidence.

"The Study of Shakespearian Tragedy since Bradley," Herbert Weisinger, Michigan State University.

Dr. Weisinger, attempting to explain and to readjust the present "disparagement" of Bradley's view of Shakespearean tragedy, points out the need of "a bridge, valid on esthetic, historical, and ideological grounds, which can link Athenian and Elizibethan tragedy together in such a way as to close the gap in Bradley's treatment" - still the most fruitful approach for the understanding of tragedy.

"Analogical Probability in Shakespeare's Plays," Paul J. Aldus, Ripon College.

Professor Aldus demonstrates and emphasizes the importance of the search for precise analogues. These are dependent on "a reasonably accurate grasp of the whole meaning of a play, as it is discoverable in the structure of its action," rather than on individual scenes.

"Irving in Shakespeare: Interpretation or Creation?" E. J. West, University of Colorado.

Professor West culls sample evidence from many sources to show that Irving was "no Shakespearean interpreter." He either preferred or was "forced into using . . . his own fantastic and eccentric creations."

The remainder of the issue contains a series of brief but interesting articles on Shakespearean productions in London, New York, and at the various annual festivals. Reviews, notes, and an excellent selection of illustrations complete the issue. B. A.

An Elizabethan Song Book, Music edited by Noah Greenberg, Text edited by W. H. Auden and Chester Kallman, Doubleday-Anchor, New York, 1955, pp. xxix, 243, $1.25

Eighty-four songs composed in the great age of English song - the twenty-five years after 1588 - are here presented arranged for voice and piano. Brief introductions by the editors supply a little of the background for these songs, madrigals, and rounds originally written for the lute. The work of eighteen composers and fifteen known poets (and many anonymous ones) is presented. "It was a Lover and his Lass," which if not by Shakespeare was given currency by him, is presented with Morley's music. The work of these popular composers and composer-poets, mostly forgotten until recently, is here available at a moderate price.

Speaight, Robert, Nature in Shakespearean Tragedy, New York, Macmillan, (London, Hollis & Carter), 1955, pp. 179.

Submission to their natures was the secret of happiness in some characters, but "when Shakespeare became fascinated by the failure of the natural man, and the falsity of the natural woman" he produced tragedy. "Tragedy is the catalyst of discord." "It is this discord and discrepancy between man and nature - this inability of certain men to live in consonance with certain truths" which is the subject of Mr. Speaight's volume, divided into essays on *Hamlet, Macbeth, Othello, King Lear, Antony and Cleopatra,* and *The Tempest.* From the dust jacket we quote the author's conception of nature's distinct aspects. "It is considered as the Divine Law to which man must conform if he wishes to avoid ruin; as that which answers to and reflects his conduct; and as that lower, primitive force to which in his weakness he succumbs. It is seen as that right ordering of the public and the private life, and again as the operation, mysterious and seemingly indifferent, of elemental powers. It is sometimes the voice of conscience, and at other times, divorced from reason and grace, it is the seat of sin. It is that which we carry about inside us and it is that which speaks to us from without." Shakespeare's mind is seen "as the mirror of contemporary conflict."

The Tragedy of Antony and Cleopatra, ed. by Peter G. Phialas, 1955 pp. 171; The Life of Henry The Fifth, ed. by R. J. Dorius, 1955, pp. 166; Troilus and Cressida, ed. by Jackson J. Campbell, 1956, pp. 169, New Haven, Yale University Press, The Yale Shakespeare, $1.50 each.

Our comments on previous volumes (Cf. *SNL,* IV:5:40) are still valid. Although the editorial material is sufficient, it is not elaborate. Freeing the text from editorial excressences of the 18th century is a noble aim, yet this edition is made for students and students may go astray without help. The editors feel that certain stage directions are necessary and not only do they insert them in brackets but they expand others; yet loyalty to the Folio leads the *A & C* editor to omit all Act and Scene indications in the text (even where the Folio does give it—at the opening of the play). But he realizes their *necessity* for reading the play and indicates them at the top of the page—while further illustrating their function and usefulness by changing the structure of the scenes from that found in the usual editions of the plays. In *HV* and *T & C,* act and scene divisions are freely included without editorial brackets even when the Folio does not include them. The print is large and readable, supplementary materials are provided, bibliographies are small but suggestive.

Dictionary of Early English, Edited by Joseph T. Shipley, Philosophical Library, N. Y., 1955, pp. 753, $10.00.

If you do not have logophobia and are not afraid to learn some frenne and frim words to make you logodaedalus, here is a book you may aestivate with in utter hodermoder. Acyrology will be a thing of the past. From a thousand years of English, Mr. Shipley has gathered a plethora of words which would make Sam Johnson's vocabulary sound like basic English to be confined to the insterstices between the intersections. Every page will acuminate the wits and increase the knowledge of the reader not only in Old English and unusual words, but in the nature of our language in general. But don't fail to check with the Oxford English Dictionary first.

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There are the usual international notes, and a summary of productions in the United Kingdom in 1954. Kenneth Muir, R. A. Foakes and James G. McManaway review the year's Shakespearian studies. There are 8 full pages of illustrations.

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Review of Periodicals

CONTRIBUTING EDITORS
Ned B. Allen, University of Delaware; Peter Allen, WQXR, N. Y.; Barbara Alden; I. B. Cauthen, Jr., Univ. of Virginia; R. J. Dorius, Yale; John B. Shackford, Cornell College, Bibliographer

GERMAN TRANSLATION OF HAMLET

In a critical appraisal of Richard Flatter's translation of *Hamlet,* which has appeared as the fifth in a projected six volume Shakespeare, Rudolf Stamm finds that it has much to recommend it over Schlegel's translation. Even though Flatter has acknowledged his debts to Schlegel, he has realized that a new translation is needed. Schlegel's language is that of a past period; he could not have the advantages of recent scholarship; he compromised with the taste of his time and dulled some of Shakespeare's "sharpest edges" and smoothed down the "extreme expressions"; and finally, Schlegel translated for the reader rather than for the speaker. These failings Flatter has tried to remedy. In examining the new translation, Stamm finds that Flatter "has a keen ear for Shakespeare's use of the iambic scheme of his blank verse and, especially, for his departures from it." By a comparison of Schlegel's and Flatter's translations of specific lines, Stamm finds that Flatter has preserved many of Schlegel's "memorable phrases . . . because they cannot be bettered." And manifest improvements have resulted from small changes; Flatter has corrected many of Schlegel's faulty or misleading passages, although some of his corrections "might even be called decidedly wilful." He has restored the sharpness Schlegel saw fit to tone down, including the restoration of oaths even when they are omitted from *F1.* At times, Stamm admits, Flatter gives an emphasis that is not there to a line which leads him away form the original. In summary, Stamm declares that Flatter is "neither a poet-translator with his instinctive sense of style, nor a scholar-translator with his passion for accuracy— though he possesses a fair measure of either of their valuable gifts; he is an experienced man of the theatre who succeeds in providing the German-speaking actors of our day with a remarkably lucid and actable version of Shakespeare without sacrificing too much of what must remain difficult and mysterious about his masterpieces . . . . If we hesitate to call his fine version of *Hamlet* a great translation after having compared it with Schlegel's text, it is mainly because we miss in it the marks of that absolute humility which seems to be a condition of the supreme achievements in the translator's exacting art." ["*Hamlet* in Richard Flatter's Translation," *English Studies,* XXXVI: 5 and 6 (Oct. and Dec. 1955), pp. 228-238, 299-308.]

FULL OF SOUND AND FURY

In a methodical madness style, William Frost of Santa Barbara College decides that Shakespeare is a "Live Issue today, hotter, in fact, than nicotine cancer or audio-visual aids." He characterizes the Marlovian Clarence Hoffman as "impelled by obscure necrophiliac insights to seek fresh evidence among . . . . bones and ashes" — indeed a possessor of the "flying-saucer mentality in modern Elizabethan scholarship." And Alan Keen and Roger Lubbock (*The Annotator*) are driven "to interweave layer upon layer of antiquarian and genealogical speculation which, since their exposition is none of the clearest, requires frequent ingestions of No-Doz in the flagging reader if he is to keep on the Trail." Finally there is Ernest Jones, "fiddling his latest recension of Freud's old sweet song (*Hamlet and Oedipus*), (who) beckons us to the hidden portals of the playwright's Secret Soul." No wonder then, with such master-sleuths on the trial, that Shakespeare is so hot. ("Shakespeare His Own Grandpaw," College English, XVII:4, (January 1956), 219-22.)

You Can Rely on Uncle Sam
To Carry the Mail
Renewals Now & All Summer
Will Be Appreciated

A SOURCE FOR MND

Alan Keen, following up the theory that Shakespeare was a Chester Guild player mentioned as William Shakeshafte in 1581 in the will of Alexander Houghton of Lea, argues that Shakespeare's knowledge of amateur theatricals is derived from the Chester Players. After citing other similar speculation, he quotes from *Shakespeare's Identity* by the "anti-Stratfordian" A. W. Titherly: "Much credit is due to Abel Lefranc who discovered the Chester sources of the comic scenes of *M. N. D.* in the remarkable cycle of performances there, especially those associated with the 'Midsummer' festival . . . largely peculiar to Chester. At the 'Midsummer' the Guilds organized pieces for performance . . . the night was given up to frivolity and license, in which amorous couples wandered into the woods . . . . Lefranc has traced records of paternity cases which came before the Bench as a sequel . . . . the Chester play *Balaam and his Ass* which was rendered by "The Chappers and Lynnan Drapers," is the only play known where a man is transformed like Bottom into an ass . . . " ["Shakespeare and the Chester Players," *Times* (London) *Literary Supplement,* March 30, 1956, p. 195.]

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Happy days. *Romeo and Juliet,* 1, 3. 106
I have yet room for six scotches more. *A & C* IV. 7. 10
O churl! drunk all, and left no friendly drop to help me after? *Romeo and Juliet,* V. 3. 163
You go not till I set you up a glass. *Hamlet,* III.4.19
At least two glasses. *The Tempest,* 1. 2. 240
One more, and this the last. *Othello,* V. 2. 19

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17TH CENTURY ACTING VERSION OF 1-II HIV

G. Blakemore Evans of the University of Illinois discusses the date and the "possible relation to the public stage" of the seventeenth century manuscript of *I* and *II Henry IV* that belonged to Sir Edward Dering. Sir Edward had not only a great interest in performing drama in his household, but here telescoped the two parts of Shakespeare's history for private performance. Prof. Evans offers a hypothesis as to why there are two hands present in the MS: "having decided to arrange *I* and *II Henry IV* as a single, rather overlong play (3,390 lines) for private performance, Dering began to copy the text. Rather than produce a messy copy he stopped transcribing Q5 and proceeded to make his alterations and changes *in the copy.* After transcription, presumably by a professional scribe, Dering read over the manuscript "and . . . made certain corrections, printed copy in hand, and a number of new revisions." Eight additional lines were written on a scrap of paper, the acting list for Fletcher's *The Spanish Curate,* and thus a date can be established before which these additional lines could not have been written. Thus the whole manuscript cannot be placed "earlier than 1622," but Dering could have begun it "any time after the publication of Q5 in 1613." ("The 'Dering MS' of Shakespeare's *Henry IV* and Sir Edward Dering," *JEGP,* LIV:4 (Oct. 1955), 498-503.)

THE TWO SHREWS

Although he supports the now accepted thesis of Peter Alexander (1926) that *A Shrew* and *The Shrew* have the same fundamental authorship, and though he rejects Chambers' theory that *A Shrew* was a source play and that the other play was based upon it, K. B. Danks doubts the actor-piracy theory--"the facile way out of every textual difficulty"-- and believes that the correct short title of Shakespeare's play is *A Shrew.* [" 'A Shrew' & 'The Shrew,' " *Notes and Queries,* New Series II.8 (August 1955), 331-2.]

Shakespeare And The Old Testament

Dr. David I. Macht accepts Shakespeare's knowledge of scripture and correlates passages in *The Tempest* with the "traditional Hebrew of the Old Testament." The casting out of Prospero and Miranda is not to be compared with St. Paul's wreck (Acts XXVII) but rather with the storm and shipwreck in the Book of Jonah. Ariel is Hebrew for "Lion of God" and may be a variant of Uriel, Flame of God. Ariel "burn(s) in many places" I.2.197. "We are such stuff as dreams are made on" is related to Job XIV:10, and "thy eyes are almost set in thy head" III: 2:10 - said to Caliban - are related to Ecclesiastes II:15: "The wise man's eyes are in his head, but the fool walketh in darkness." These and other passages cited by Dr. Macht show Shakespeare's "respect" for traditional Hebrew interpretations of the Bible," just as *The M of V* shows Shakespeare's respect for the Hebrew Sabbath, Dietary Laws, and Family Purity. ["Biblical Allusions in Shakespeare's *'The Tempest'* in the Light of Hebrew Exegisis," *The Jewish Forum,* August, 1955, pp. 3-5.]